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VOLUME I

CONTAINING FORTY-EIGHT PLATES ILLUSTRATING
TEN FRENCH MSS. FROM THE XITH TO THE
XVITH CENTURIES



FROM MS. BOETHIUS, F. I.

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PREFACE

THE ten manuscripts illustrated in this volume are all of French origin. The following table shows their numbers in my printed catalogue, Vols. I, II, and III, in which they have been elaborately described by Messrs. W. H. J. Weale, S. C. Cockerell, and Montagu R. James, Litt.D., now Provost of King's College, Cambridge. They are arranged in order of date, and the notices attached to each plate are short descriptions illustrative incidentally of the growth of French miniature work from the eleventh to the sixteenth century. One hundred copies only are printed, all numbered.

H. Y. T.

October, 1907.

SHORT TITLE AND NUMBER IN CATALOGUE	DATE	PLACE OF ORIGIN	IMMEDIATE PROVENANCE
69. Gallican Missal (Plates I-III)	Circa 1060	Diocese of Rheims	Ashburnham Library
LXXXV. Psalter and Hours of Isabelle de France (Plates IV, V)	Circa 1260	Paris	Mr. Ruskin's Library
40. La Sainte Abbaye (Plates VI-IX)	Circa 1300	Paris or North- Eastern France	Libraries of the Comte de Bastard and M. Ambrose F. Didot
31. Breviary of Marguerite de Bar, Vol. I (Plate X)	Circa 1300	Diocese of Verdun or Metz	Purchased in Paris in 1896
75. Hours of Jeanne II, Queen of Navarre (Plates XI-XXV)	Circa 1342	Paris	Ashburnham Library
83. The Talbot Hours (Plates XXVI, XXVII)	1424	Paris	Library of M. Ambrose Firmin Didot
84. Hours of Margaret Beauchamp (Plate XXVIII)	1424	Paris	Ashburnham Library
34. Missal of the Carmelites of Nantes (Plates XXIX-XL)	1440-1476	Perhaps Brittany	Hamilton Library
45. Boethius in French (Plates XLI-XLIV)	Circa 1480	Paris	Library of M. Ambrose Firmin Didot
39. Vie de Jésus-Christ, Tom. I (Plates XLV-XLVIII)	Circa 1504	Perhaps Paris	Madame Elise Gagnier of Cherez par Thian- court



MANUSCRIPT I. No. 69

GALLICAN MISSAL

THE Missal from which the first three plates are taken was probably written for some church in the Diocese of Langres about the middle of the eleventh century. In the entire absence of gold, and in its pale and subdued colouring, it bears a strong resemblance to a Psalter of the Gallican version, belonging to the British Museum (Arundel LX), of which a coloured facsimile is given in the third series of Dr. Warner's "Illuminated MSS. in the British Museum," which was certainly written in England and probably at Newminster. I cannot help thinking that the same artist had to do with both these manuscripts, and that he was probably a Frenchman. The Newminster MS. differs from others of the Winchester school by being like this entirely without gold. The volume came to me from the library of the Earl of Ashburnham. [APPENDIX NO. XLIII.]

PLATE I. No. 69, F. 1^v

A fine initial D containing a figure of Christ—a cross in His right hand, a book in His left. He tramples underfoot a wivern and a dragon. "Super aspidem et basiliscum ambulabis, et concalcabis leonem et draconem." Psalm 91, v. 13. This is the opening page of the proper of the season to the Twenty-fifth Sunday after Pentecost and of the Dedication.

ueneranda. p̄ EODE DIE. EXALTAT. S. CRV
CIS.



PLATE II. NO. 69, F. 155^v

THIS page is from the Proper of Saints, f. 106-181. In the upper half the Emperor Heraclius is advancing against Jerusalem. An Angel bars his entry and tells him that the Christ entered Jerusalem meekly riding on an ass. In the lower half he is represented approaching humbly on foot, followed by his soldiers barefoot. Others prostrate themselves on the ground.

scīfica. & beati basoli confessoris tui comme-
 moratione gaudentes. per intercessionem
 eiusdem protectoris nrī fac nos in aeterna cū
 scīs tuis glā gaudere. per dñm xviij k̄ NOŪBR.
 DEDICAT̄ ECCLĒ SCĪ MICHAEL ARCHANG



& ut grāe tuae beneficia potiora percipiat.
 beati michaelis archanglī fac supplicem depre-
 cationibus subleuari. per dñm SECR

PLATE III. No. 69, F. 166^v

INITIAL A formed by interlacing stems with two dogs' heads and a bird. The words are from the collect for Saint Martin's day. The volume contains thirty-three illuminated pages.



MANUSCRIPT No. LXXXV

PSALTER AND HOURS OF ISABELLE DE FRANCE

THIS volume, No. LXXXV in Vol. III of my catalogue, and one of the rarest in my collection, has been exhaustively described by Mr. S. C. Cockerell in a separate publication, illustrated by twenty-five photogravures, and obtainable from Mr. Quaritch, of 11, Grafton Street, Mayfair. It was written about 1260 A.D., in all probability for Isabelle de France, sister of Saint Louis, who was never married and at the age of thirty founded for the Sisters of Saint Clare the Monastery of the Humility of the Blessed Virgin, afterwards known as Longchamp, near Paris. Here she retired in 1260 and died ten years later in the odour of sanctity. The book next appears in the catalogue of the Library of Charles V of France. On 24th February, 1854, it was bought by Mr. Ruskin, who wrote of it two days later in his diary, "On Friday the 24th I got the greatest treasure I have yet obtained in all my life."

PLATE IV. No. LXXXV F. 6

This is the last of the six full page miniatures with which the volume opens. Beginning with the bringing up of the Ark by David they apparently are in continuation of a series of seventy-eight similar pictures which are found at the commencement of the famous Psalter of Saint Louis in the National Library of France. The subject of the page here given is the burial of King David, who is being lowered into his grave by two men. Solomon stands by wringing his hands.

eternam: qui uero mala in ignem
eternum.

Et est fides catholica quam nisi quis
q̄ fideliter firmiterq̄ crediderit: sal-
uus esse non poterit.



PLATE V. NO. LXXXV, F. 177^v

THE opening page of the Matins of the Virgin, the initial D is divided for two pictures. In the upper half is the Virgin enthroned, on either side a vase for lilies. The Child stands on her knee. In the lower half is the betrayal of Christ. Judas kisses Him. Malchus bows under the sword of Peter, who heads a group of nimbed disciples on the left.

The borders, which are characteristic of this volume, are alternately of blue and salmon pink with pattern in gold. The background is of burnished gold.



MANUSCRIPT NO. 40

LA SAINTE ABBAYE

THIS volume, which was in the library of M. Didot, must have been written about 1300 A.D. either in Paris or somewhere in North-Eastern France. It formerly formed part of a larger volume which belonged to Count Bastard and presumably either by him or by some intermediate owner was divided into two parts, of which one contained *la Somme le Roi* and is now in the British Museum (Additional MS. 28162). Two plates from the latter are given by Dr. Warner (I, 7 and IV, 9 of his coloured reproductions).

The other part, *La Sainte Abbaye*, contains four full-page illustrations, of which the last belonged originally to the *Somme le Roi* portion and is by the same artist as the other ten illustrations of that part, now in the Museum. The three illustrations of the *Sainte Abbaye* are by a superior artist and are of extreme delicacy. So far as I know they represent the high-water mark of thirteenth-century illumination.

PLATE VI. NO. 40, F. I

This composition illustrates the ideal state of the *Sainte Abbaye*. The central figure represents the first person of the Trinity. On His lap the orb with a tall cross, on either side little angels swing censers. Above and below the Deity are the Dove and the Paschal Lamb. There is a red spot on the Lamb's breast and he looks up at the Father. The symbols of the Evangelists, the Virgin and Saint Peter, with angels and seraphs complete the upper portion of the picture.

Below, on the right, the Abbess kneeling with a red crozier in her hand looks up at the Lamb. A nun kneels behind her. In the text it is said that Madame Charité is Abbess, Sainte Sapience is Prioress and Honesté mistress of the novices. Probably the last-named is represented in the left-hand compartment, instructing two novices in the alphabet and holding a rod in her left hand.



PLATE VII. No. 40, F. 6^v

HERE we see the Church of the ideal Convent. Before the altar the Priest with closed hands at Mass, behind him a Deacon with the fan (flabellum) of striped feathers. Among the nuns the Abbess may be made out by her crozier, the Sacristan by the bell-rope, which she is vigorously pulling, while the Cellarer carries three great keys. In the windows of the Convent building above three novices are looking on.

In the lower scene a procession passes along the cloister, with cross, candles and books, the Abbess, last, with gold book and red crozier. Note the border with a little miniature in each corner, and the beautiful gold-patterned backgrounds behind the figures.

mendians, des miettes qui chie-
ent de vostre table. et si priez
nostre seigneur qui ne me lais-
se mie condempner si esgarer ainsi me de-
liver tost par sa bonte tant q
ie puisse respirer en sa misericor-
de. et en aucun tans sentir les
biens que il a fait pour ses a-
mis. et que ie attende plus seu-
rement ce que il nous a promis
a donner a ceux qui en la vie
perduirable. la ou la verite vi-
vra. et l'en terre conuonon.
qui jamais ne pourr estre de-
pechee ne departie. Et cil qui
si conuonon a nostre char en
terre nous partra par sa
bonte a cele parfaite conuon-
on despit ou ciel. ihu xpi
li filz deu. Qui uinit a reg-
ner deus. per omnia secula se-
culorum. Amen.

Li comment li bues de l'estat
de lame.

Des trois estz de bo-
nes ames sunt
que nous trou-
uons en la sain-
te escripture. Li
premier est des
commencez qui sunt en serui-
ge de creature. Li second est des
proficiens qui sunt en confort
desperance. Li tierz est des par-
faiz qui sunt en triumphe de cha-
rite. Au premier estat appartient
amertume de contricion. Au se-
cond douceur de deuotion. Au tierz
paix de contemplacion. Et li
premier estat est auers uendu. Et
le second est auers dour. Et li tierz
est auers toluz. Li premier estat
appartient au ladre qui desouz la
pierre de penitance se gale mort
au monde. li second des liens de des-
cepline. et gaudit par contricion.
Li second estat appartient a mar-
che qui s'et en deuotion. Li tierz
a marie qui se repose en quier
de contemplacion. Cui est li estat
sunt senefiez par les trois bestes
que l'eglise fait le iour de



PLATE VIII. No. 40, F. 27^v and 28

HERE we see the book open, showing on the left exquisite writing and the initial T. The pictures illustrate (i) Penitence, a nun kneeling in confession before a black-robed priest. (ii) Devotion, a nun kneeling, above her head a small angel with a lighted candle. In the same compartment, separated by a slender column, is represented an altar, above which is Christ crowning the Virgin, presumably the vision that the devout nun sees. (iii) Contemplation, a nun almost prostrate before an altar, above the altar a vision of Christ wearing a crown of thorns. (iv) The fourth compartment represents another vision, that of the Trinity, and the picture tells its own story.

Below the picture may be faintly seen, in writing of the sixteenth century, the word *Jacques* which has not yet been explained. It occurs on all the pictured pages, back or front, throughout the *Somme le Roi* and the *Sainte Abbaye*.



PLATE IX. No. 40, F. 52^v

THIS picture is by the less perfect painter who illustrated the *Somme le Roi* and really belongs to that portion of the book. It represents Christ seated aloft and giving out the Lord's Prayer to the twelve Apostles and to a crowd of Jews sitting on the ground below. It requires no further explanation. The painting is a shade less refined in every particular than the previous three.

In dedicatione ecclesie ad. vs.

a. sup ps.



gr hunc do mu

et omnibus ha

bitantibus in ea ppx in gr

dientibus et egredientibus al

teluya. exorae. p. Letatus su. a.

In dedicatione huius templi lau

dare deum omnis militia celorum

et omnis terra laudet nomen do

mini quia exaltatum est nomen

ius solius. exorae. p. Ad te leuau

a. Benedic domine domum ista

quam edificaui nomini tuo ue

nientum in loco isto exaudi pre



pos in excelsis solio glorie tue.

exorae. p. Qui confidunt. a.

Dextera domine ut quisquis hoc

templum beneficia petaturus in

greditur cuncta se impetrasse

lectur. exorae. p. Nisi do adi. a.

Sanctificauit dominus taber

na culum suum hic est domus

domini in qua inuocatur nome

nus de qua scriptum est cum no

men meum ibi dicit dominus.

exorae. p. Lauda iherusalem.

Uidi ciuitatem sciam cap.

ihrlm nouam descende

tem de celo a do paratam tan

quam sponsam ornata ui



BREVIARY OF MARGUERITE DE BAR

PLATE X. No. 31, F. 316

THIS is folio 316 from the first volume of the Breviary of Marguerite de Bar, Abbess of the Benedictine convent of Saint-Maur, Verdun. It contains 718 pages, all decorated in colour and more than half of them illuminated with historiated initials, coats-of-arms, or caricature drawings of exquisite delicacy. The second volume is in the Public Library of Verdun (No. 107). Its date is about 1300 A.D. It has much in common with the Metz Pontifical, now in the Library of Sir Thomas Brooke, which was written for the brother of the Abbess, Bishop of Metz (1302-1316), and, with the "Rituale Metense," now in the Public Library of Metz (No. 43).

The present page contains the beginning of the Service for the Dedication of a Church, and gives a good sample of the general decoration of the MS. It contains, however, no specimen of the caricatures. The arms of Bar, two fish with crozier and label for the brother Bishop, appear several times in the border and on the chasuble of the Bishop, who is represented in the initial P entering a church. At the foot of the page we see King Solomon at prayer before an altar, while another small capital letter contains a figure of John, not nimbed. There was probably some convent in North-Eastern France whose accomplished artists, one perhaps English, produced these three charming volumes, the Breviary, the Pontifical, and the Rituale Metense.



Et commencent les heures monseigneur
saint loys roy de france. A matines.

Omne labia mea aperies.

Et os meum annuncia

bit laudem tuam.

Deus in adiutorium

HORAE OF JEANNE II, QUEEN OF NAVARRE

PLATE XI. No. 75, F. 85^v

THIS and the following fourteen plates are taken from the Hours of Jeanne II, Queen of Navarre (1313-1349). Jeanne became Queen of Navarre in 1328, the Salic law preventing her from ascending the throne of France which by descent she was entitled to as the daughter of Louis X (*le Hutin*). At the same time that Jeanne became Queen of Navarre Philip of Valois became King of France, and there is reason to believe that the present volume was a present from Philip to Jeanne. The contents of the volume are remarkable, first, for a very beautiful Calendar, the predecessor, apparently, of the Calendars of four of the finest books of Hours known, viz., the Belleville Breviary, the Hours of Yolande of Navarre, daughter-in-law of Jeanne, the Petites Heures du Duc de Berri and the Belles Grandes Heures du Duc de Berri, now at Chantilly. In the second place these Hours are notable for a series of eight pictures illustrative of the life of Saint Louis and for many other beautiful miniatures.

Plate XI represents the education of the young king. His mother, Blanche of Castile, in wimple, veil and crown, superintends. The tutor, rod in hand, points to the book which the boy holds in his hand, seated at his mother's feet. Note the *cul de lampe* border, which is of the three colours, red, white and blue, which were afterwards favourite colours with Charles V and his family and now compose the Tricolor of France.

So little is known of the artists who painted these books of Hours that it may be well to notice here a decree of King John, dated 10th December, 1358, by which a house in Paris is bestowed on Jehan le Noir and his daughter Bourgot, *enlumineur et enluminiere*. The document (Registre XC du Trésor des Chartes, No. 4) recites that these persons had been in the employ of the Countess of Bar, and had transferred their services to the King, from whom they had as yet received no payment. Now at the date of this grant the King, John I, was a prisoner in London, and the document is signed by his son as Regent of France. The Countess of Bar was Yolande de Flandre, whose first husband, Henri de Bar, died in 1353, and who immediately afterwards married Philip, the son of Jeanne II de Navarre. It is quite conceivable that Jehan le Noir and his daughter may have worked upon the Hours of Yolande of Navarre, which now figures as No. LXXXVI in the third series of my Catalogue, and of which I have printed an elaborate notice with facsimiles, London, 1905. What we know is that they both worked for the Regent of France, afterwards Charles V, and for members of the House of Bar, and that the book of Hours of Yolande de Navarre was so valued by that book-loving King that he kept it in his bedroom at Vincennes among his most treasured possessions. I suppose he had persuaded Yolande to make over to him her book of Hours as well as the services of her *enlumineur et enluminiere*.



Eus in adiutorium meum
 intende. Domine ad adiu-
 uandum me festina. Gloria
 patri et filio et spiritui sancto
 Sicut erat in principio et nunc et semper:
 et in secula seculorum. Amen. Alleluia.

PLATE XII. No. 75, F. 91^v

THE little Saint Louis in blue kneels at prayer. A bishop says Mass at an altar on which is a veiled chalice. Behind, three clerks sing. Another, holding a closed book, kneels beside the young king, who, born in 1215, succeeded to the Crown in 1226, died in 1270, and was canonized in 1297.



PLATE XIII. No. 75, F. 97

SAINTE LOUIS going to Rheims to be crowned. He and his mother, Queen Blanche of Castile, ride in a four-wheeled, one-horsed, canopied carriage of the period with side windows. He is accompanied by nobles on horseback, one of whom seems to point the way.

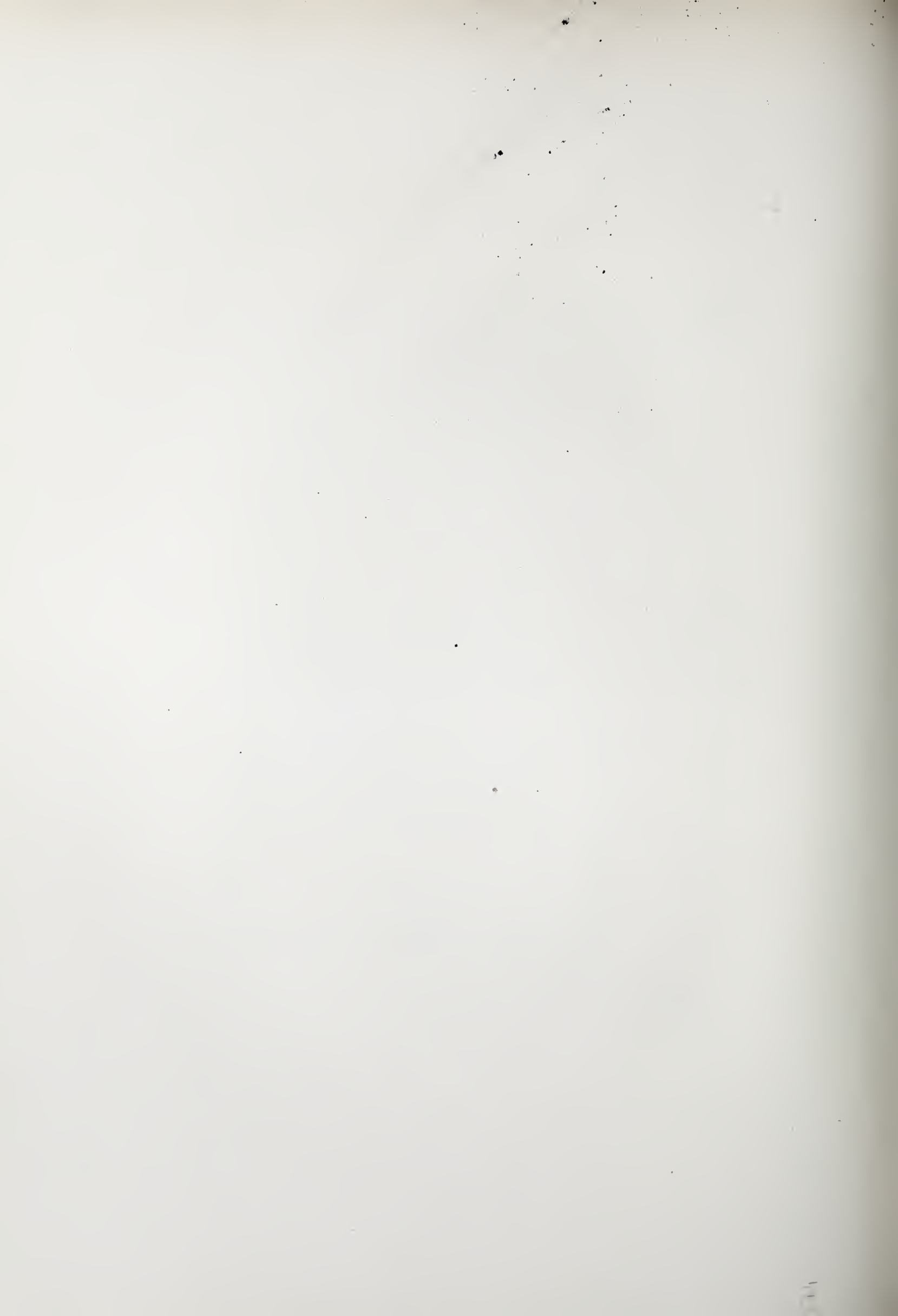






PLATE XIV. No. 75, F. 99

THE anointing of Saint Louis. He kneels, in a tunic of cloth of gold open at the shoulder, before an altar on which is a large gold cross. A pyx under a small canopy is suspended above. An archbishop applies the chrism from a golden bowl which he holds in his left hand. A cross-bearer, two bishops and four others, one of whom is probably Blanche, complete the group.

eius apud te suffragis adiuuemur. Per
 christum dominum nostrum. Amen.
 Domine exaudi orationem meam. Et
 clamor meus ad te ueniat. Benedicamus
 domino. Deo gratias.
 Ci commence nudi de saint loys.



PLATE XV. NO. 75, F. 100^v

THE sustentation of the Crown by the peers and bishops of France. The king, in a tunic of cloth of gold, stands on a richly draped dais. One lay peer and one ecclesiastic sustain the crown. The archbishop says Mass. Behind him a deacon holds up the paten concealed by the humeral veil. As to the ceremonial here depicted there is an interesting rubric in the coronation book of Charles V, written in 1365. (British Museum, Tiber. B. viii, f. 35.)

Affine nobis domine q̄sumus ut sicut
 beatus ludouicus confessor tuus i terris
 tibi digne famulari meruit ita nos facias eius
 apud te precibus adiuuari. p̄ xpm dñm m̄m.
 mei. **D**ñe exaudi orationem meam. Et cla
 mor meus ad te ueniat. Amen. **G**loria dñi. eo g̃s.



PLATE XVI. No. 75, F. 102

SAINTE LOUIS carrying the crown of thorns from Saint Denis to the Sainte Chapelle in Paris, which was built to receive it and other relics purchased from the Emperor of Constantinople, and was consecrated in 1248. A similar picture is found in the Hours of Blanche of Burgundy at Turin and in the Breviary of Jeanne of Evreux now at Chantilly.



Et commencent uespres de saint loys.

Eus in adiutorium meum
intende. Domine ad adiu
uandum me festina. Gloria
patri et filio et spiritui sancto.
sicut erat in principio et nunc et semper.

PLATE XVII. No. 75, F. 104

S AINT LOUIS, lying ill, takes the Cross for the Holy Land. The Archbishop of Paris, his cross-staff in his gloved right hand, places a small red cross in the hand of the dying king. Next to the archbishop is the Bishop of Meaux with a pastoral staff.



Ci comence comphe de monseigneur
saint loys Roy de france.

Conuertere nos deus
salutaris noster.
et auerte iram tuam a
nobis.

PLATE XVIII. No. 75, F. 106^v

PREACHING the Crusade, 1245. A cardinal from a raised dais hands a small red cross to a young noble. Behind the cardinal are an archbishop, two bishops and three monks, perhaps intended to represent the Benedictine, Franciscan and Dominican orders. Seated below are eight persons in attitudes of attention.

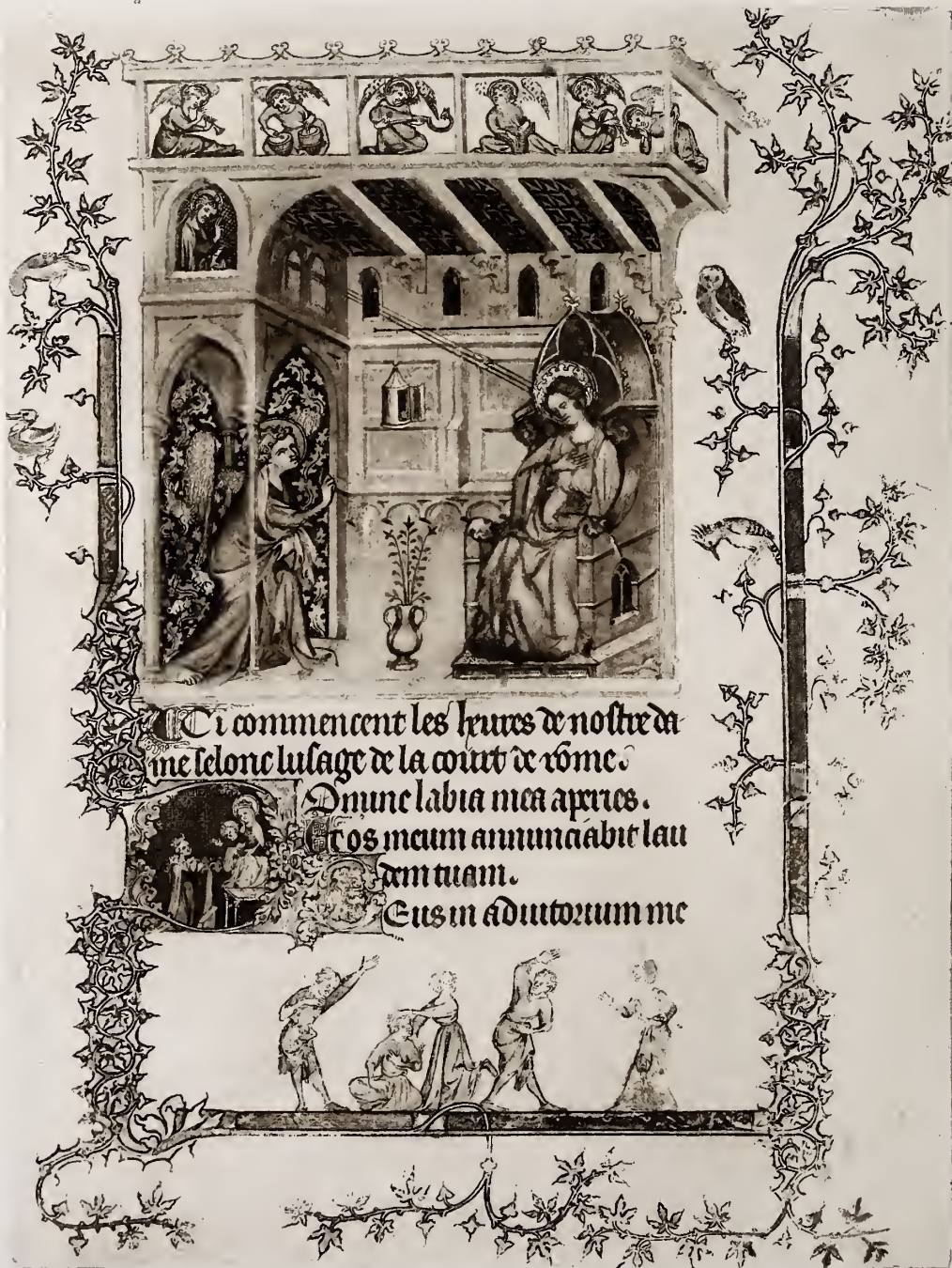


PLATE XIX. No. 75, F. 39

MATINS of the Virgin. The Annunciation. This picture differs from all the others in that it is not arranged in a *cul de lampe*. The building in which the Virgin is seated has an Italian air. On the other hand the initial D, with its picture of the young queen kneeling before the Virgin, and the group of young people playing at some game below, are both eminently French. Notice the little angels with their musical instruments playing an accompaniment from the roof, and the owl, jay, hawk and duck which form part of the decoration of a very beautiful page.

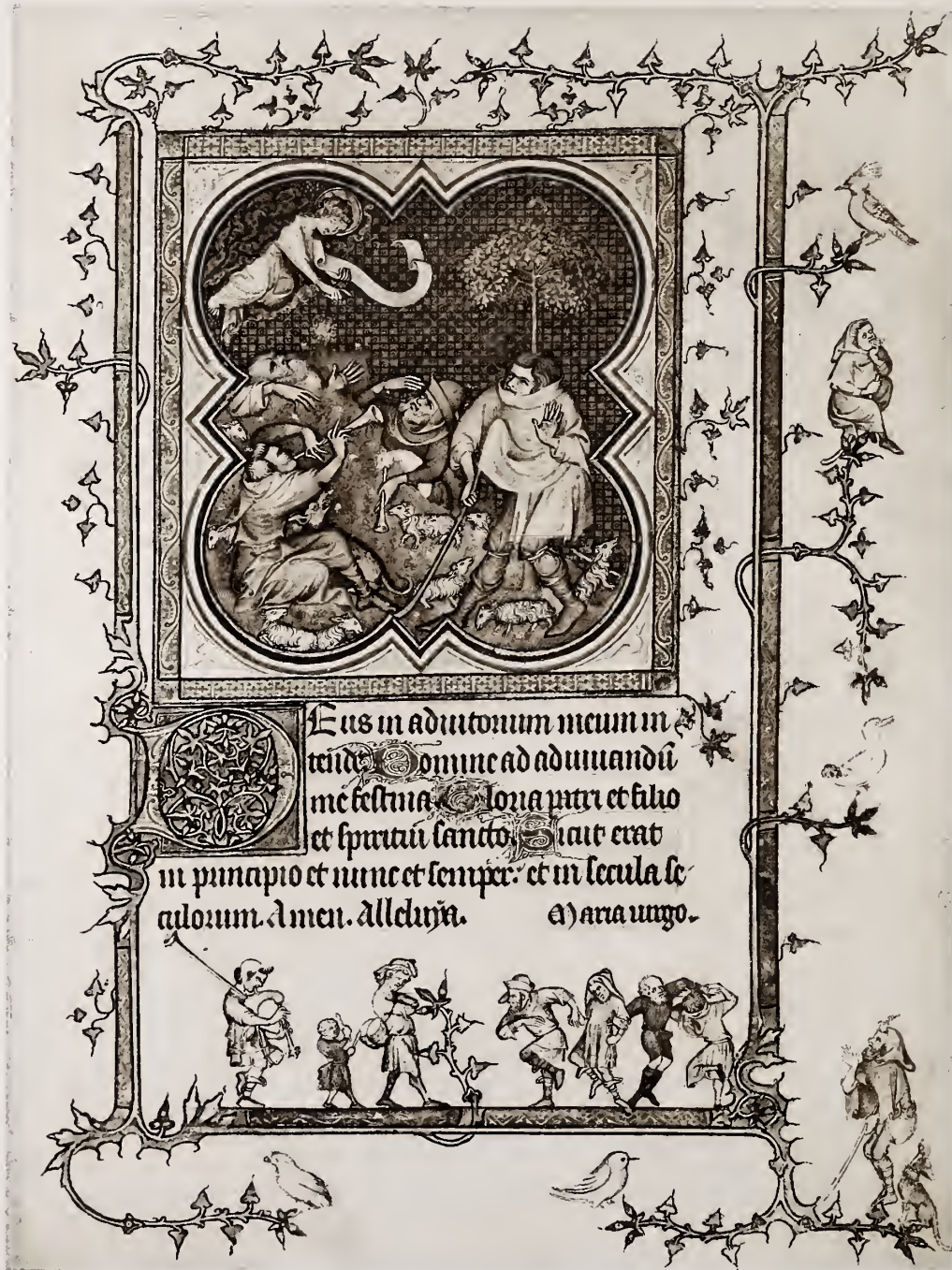


PLATE XX. No. 75, F. 53

THE Angel and Shepherds. The picture explains itself, as does also the group of peasants below dancing to the music of bagpipe and kettledrum. The two shepherds in the margin, one of them accompanied by his dog, wearing a spiked collar, are good bits of rural realism.



PLATE XXI. No. 75, F. 61

THE Flight into Egypt. Two gold idols plunge from their pedestal as the Holy Family pass. On the lower margin three of Herod's soldiers and a husbandman, who points to the corn which has sprung up since the young Christ passed. In the outer margin a half-length figure resting on a monster holds a lozenge in which the arms of Burgundy and Navarre are dimidiated, which remind us that Jeanne's mother was Margaret of Burgundy.



Dux. **D**oulon.
 de bonmaire. uierge deuant le
 saint conceuement uierge
 ou saint conceuement uier
 ge ou saint enfantement. humble uierge
 mere dieu dame de toute mame. et de tout

PLATE XXII. No. 75, F. 118^v

THE Queen, Jeanne II, the owner of the book, kneels before the Virgin, who wears a crown and carries the Child. The arms of Navarre and Evreux alternate in the background with flat gold squares on which beasts and monsters are drawn in black.

coucher d'un bon iour contre tous peulz de nuit.



Angle qui meus es custos
pietate superna. De tibi
committam. serua desen
de guberna.

Deuitem teuge meam uicys lateq; ueterna

PLATE XXIII. No. 75, F. 123^v

QUEEN JEANNE, crowned and holding a book, is addressed by her guardian angel, who holds her left hand and points to an old beggar who with three children beseeches alms. I consider this one of the most beautiful conceptions of the miniaturists of the fourteenth century. The queen, the angel, and the beggar group are given with exquisite skill and delicacy.



PLATE XXIV. No. 75, F. 150

KING PHILIP VI (of Valois), who died in 1350, and his wife, Jeanne of Burgundy (d. 1348), with two sons and a daughter, kneel in the Sainte Chapelle at Paris before the altar, on which are displayed the crown of thorns, the double-branched cross containing part of the true cross, the cross containing part of the head of the lance which pierced the side of Christ, the small cross containing part of the staff of Moses, and the gold reliquary made in 1306 to receive the head of Saint Louis. The altar frontal bears the arms of France and Burgundy. Background of blue angels nimbed and adoring.

M. de Peiresc, who saw this MS. in 1621 and wrote an excellent account of it, thus describes the accessory figures which adorn the margins of this most interesting page:

"A l'entour, il y a un singe armé d'un espieu [boar-spear] et d'un escu mi-party Navarre et de France combattant avec un champion armé d'un escu de Navarre, et d'un bouton sur le quel le singe vise; un aultre petit garçon frappant le singe avec un aultre espieu. Un aultre singe qui joue des timbales dorées, auprez d'un marmouset qui joue du violon. Un troisieme singe qui tient un aultre engin incongneu et une femme qui porte une aultre femme sur ses deux espaulles, toute droicte, les pieds plantez sur les dites espaulles comme les forces des batelleurs" [companies of tumblers].

unt illud. Ci comence nre tres especial oron

E piccor te o do son de nre dame.

mina sanctissima maria.

mater domini nostri ihu xpi.

pictate plenissima. summi re-

gis filia. mater gloriosissima. mater orpla-

norum. consolatio desolatorum. uia cirana-

um. salus in te sperantium. uirgo ante par-

tum. uirgo post partum. uirgo in partu. fons

misericordie. fons salutis et gracie. fons pie-

tatis et leticie. fons consolacionis et indul-

genae. ut intercedas pro me analla tua. Jo-

launa nauare regina. ante conspectum fi-

lii tui. ut per sanctam suam misericordi-

am. et tuam sanctam intercessionem mi-

di concedat ante tempus mortis mee. pu-

ram de peccatis meis confessionem. et ue-

ram penitenciam. et post mortem cum

sanctis et electis suis uitam et requiem

sempiternam. Amen. Et sensuit leuan-

gile de la circoncision ihu xpi scilicet. S. luc.



PLATE XXV. No. 75, F. 151^v

ON this page is a special prayer to the Virgin, who is besought to
“Intercede for me, Jeanne of Navarre, thy handmaid.” It is this
prayer which establishes the first ownership of the volume. The initial
D contains a drawing of the queen kneeling before the Virgin.







THE TALBOT AND BEAUCHAMP BOOKS OF HOURS

PLATES XXVI, XXVII, AND XXVIII. NOS. 83 AND 84

IN or about 1433 John Talbot, first Earl of Shrewsbury, married his second wife, Margaret Beauchamp, eldest daughter of Richard Beauchamp, fifth Earl of Warwick. The marriage took place at Paris, and there is good reason for supposing that No. 83, the first of these two Books of Hours, was written and illuminated for Talbot on that occasion. Possibly it was a present from the Duke of Bedford, then Regent of France. Twenty years afterwards Talbot was killed in an affray at Chastillon, near Bordeaux, by a band of Bretons. The manuscript before us, which had been made of a peculiar long and narrow form, so as to be suitable, like the Quartermaster's map of England, to be carried about in the holsters (it measures $10\frac{3}{4}$ inches by $4\frac{1}{4}$ inches), seems to have been picked up on the battlefield, and only reappeared four hundred years afterwards in the shop of a dealer at Nantes, whence it subsequently found its way into the library of M. Ambroise Firmin Didot.

The page here given, of which Plate XXVI represents the upper and Plate XXVII the lower portion, contains portraits of the Earl and his bride kneeling before the Virgin. He wears plate armour with surcoat of his arms, and behind him stands St. George with lance and dragon. St. Margaret with her monster occupies a similar position behind Margaret Beauchamp, who wears the heart-shaped head-dress with long tail then in fashion. This picture with its border of daisies (*marguerites*) in compliment to the bride, fills the upper half of the long picture. Below it are found the coats-of-arms and the emblems of the two personages. The coats of Talbot and Beauchamp are displayed on two banners, beneath which are the insignia of the Garter inclosing respectively the dog of Talbot and the bear of Warwick. Further down in the page comes the cipher of the happy pair, J and M, interlaced under a coronet, the whole being framed in daisies. A scroll down the middle of the page, partly erased, contains the remains of the motto adopted by Talbot, and found also in the celebrated MS. presented by him to Queen Margaret of Anjou on her marriage to

Henry VI in 1445, and now at the British Museum (Royal, 15 E. vi), where it runs as follows:

Mon seul désir
Au roy et vous
Est bien servir
Jusqu' au mourir;
Ce sachent tous:
Mon seul désir
au roy et vous.

Books of a religious nature were frequently carried about by knights as a protection from wounds in battle. On a blank page in this volume we find, in a fifteenth-century hand, the following battle-prayer:

Jesu whom ye serve dayly,
Upon your enemies gyff you victory
Of the Holy Crosse the vertu
Your gode fortune alwey renew.
Our lady and Saynt Gabryell
Geve you long lyffe and gode hele,
And saynt george the gode knight
Over your ffomen geve you myght,
And holy saynt Kateryne
To your begynnyng send gode fyne;
Saynt Christofre botefull on see and lond
Joyfully make you see Englund.

So much for the Hours of John Talbot.

In Plate XXVIII, No. 84, f. 1^v, we have the first page of a similar Book of Hours, made for or presented to Margaret Beauchamp on the occasion of her marriage with the Earl of Shrewsbury. It is on a rather smaller scale ($8\frac{3}{4}$ inches by $4\frac{1}{2}$ inches), and like its fellow was doubtless a Parisian production. It came to me from the library of the Earl of Ashburnham, having been previously in the possession of the abbot of a monastery in Luxembourg. I have no doubt that the two pictures here reproduced (Plates XXVI, XXVII, and XXVIII) were from the same hand. The arrangement of the opening picture, the position of the spaces left for the coats-of-arms, here obliterated, but with enough of shading left to show that they were identical with the banners of the Talbot Hours, the position of the insignia of the Garter, inclosing, however, here daisies instead of crests, the cypher, and the borders of daisies, all point to an identical origin, the wonder being that after so many wanderings and adventures both books should still be in a fair state of preservation and housed in the same library. The Talbot Book of Hours is still in its original wooden boards; the Beauchamp book was rebound about one hundred years ago.



THE MISSAL OF THE CARMELITES OF NANTES

PLATE XXIX. No. 34, F. 7

THE volume from which this and the eleven following plates are taken is remarkable, perhaps unique, among missals by reason of the series of historical portraits which it contains, and which embrace the Dukes of Brittany and their families from John IV, who began his reign in 1345, to Francis II, who died in 1487, the father of the celebrated Ann of Brittany whose marriage, first with Charles VIII and secondly in 1499 with Louis XII, merged the Dukedom of Brittany in the crown of France.

The monastery of the Carmelites of Nantes first obtained a charter from the Bishop of Nantes early in the fourteenth century, but it was not till the reign of John IV (d. 1399) that the building was completed. Plate XXIX shows the building in progress. We see a portion of a cloister, from two of the windows of which the master-builder and the Superior, look out at the workmen, one of whom is putting blue tiles on the roof, while others work at preparing and erecting blocks of stone under the direction of a white-robed Carmelite. The hammers of the workmen, the square in the hand of the builder, and the plan and ruler in that of the Superior together with the chimneys and the well give a realistic air to the drawing.



PLATE XXX. No. 34, F. 7

ON the same page with the picture of the Building of the Convent is that of its first great patron, John IV, Duke of Brittany, who kneels at an altar with his first wife, Mary of England, youngest daughter of King Edward III. They are attended by their respective Saints, John the Baptist and Michael, and their respective arms are emblazoned on surcoat, banner and skirt. Before the duke lies his helmet, silver with gold crown.



PLATE XXXI. NO. 34, F. 15^v

HERE we again see John IV and his third wife, Jeanne de Navarre, whose skirt carries the arms of Brittany and Evreux, and whose four sons kneel behind their father. Saint John the Baptist stands with his lamb in support of the Duke, while some bishop-saint, perhaps Saint Giles, appears as patron of the four sons. Of the said sons two attained fame, one, as John fifth duke, succeeding his father; while the second, Arthur de Richemont, after a brilliant career in the war against the English, and having attained the rank of Constable of France, died Duke of Brittany in 1457. The youngest son, Richard, Comte d'Etampes, we shall see again in Plate XXXIII.

Behind the Duchess kneel her three daughters, married respectively to the Duke of Alençon, the Count of Armagnac, and the Viscount de Rohan, whose arms are on their skirts. Saint John the Evangelist and Saint Catherine support the ladies. After the death of John IV his widow, Jeanne de Navarre, married King Henry IV of England. We shall see her again, in Plate XXXIII, looking out of the window of her prison in Pevensey Castle.



PLATE XXXII. No. 34, F. 20^v

JOHAN V, with three sons, Francis, afterwards Duke Francis I, Peter, afterwards Duke Peter II, and Gilles de Bretagne, kneel on the left; patron saints, Saint John Baptist and Saint Yvo, in white cap and gown. Opposite kneels the Duchesse Jeanne de France, skirt bearing the arms of Brittany and France, and her two daughters, Isabel and Margaret. Behind them stands a gigantic Saint Gabriel. Picture of Virgin and Child above the altar as usual.



PLATE XXXIII. No. 34, F. III

ON the right of the picture the English flag floats over a castle, meant for Pevensey, in which Jeanne de Navarre, the widow, firstly of John IV, Duke of Brittany, and secondly of Henry IV of England, and her son, Arthur de Richemont, are confined. They are looking out of barred windows in two separate towers. Arthur had been taken prisoner at Agincourt, and it is recorded that he was allowed to see his mother at Pevensey, where she was confined under the charge of Sir John Pelham, accused of compassing the death of her stepson, Henry V of England. The other castle in our picture, separated from the English castle by a narrow channel, represents some castle in Brittany where John V and his brother, Richard, Comte d'Etampes, were confined, having been traitorously captured by Olivier, Comte de Penthievre. The Carmelite friar is probably meant for Frère Jean Violet, who shared the imprisonment of the Duke. They are crossing the drawbridge and about to enter the prison. On the left the Friar is again represented setting out on a journey, probably to intercede for the deliverance of the Duke. The next plate (XXXIV) will explain how he was released.



PLATE XXXIV. No. 34, F. 121

IT appears that John V, when in prison, made a vow to our Lady of Carmel that, if delivered, he would pay the Carmelites of Nantes his weight in gold. He was weighed in presence of Eonnet Preseau, Superior, and Jean Perion, treasurer of the convent, against 380 marks, 7 ounces of gold and jewellery, and in the picture is represented in the act of being weighed against gold vessels of many forms, which would probably now fetch much more than their weight in coin at Messrs. Christie's. Even then, however, the Duke valued his plate so much that he subsequently redeemed it for land of the same value. The ecclesiastics, one of whom holds the Duke's clothes, look on much gratified. The scene is laid no doubt in the convent church. The Virgin, from under her carved wood canopy, contemplates the transaction approvingly.

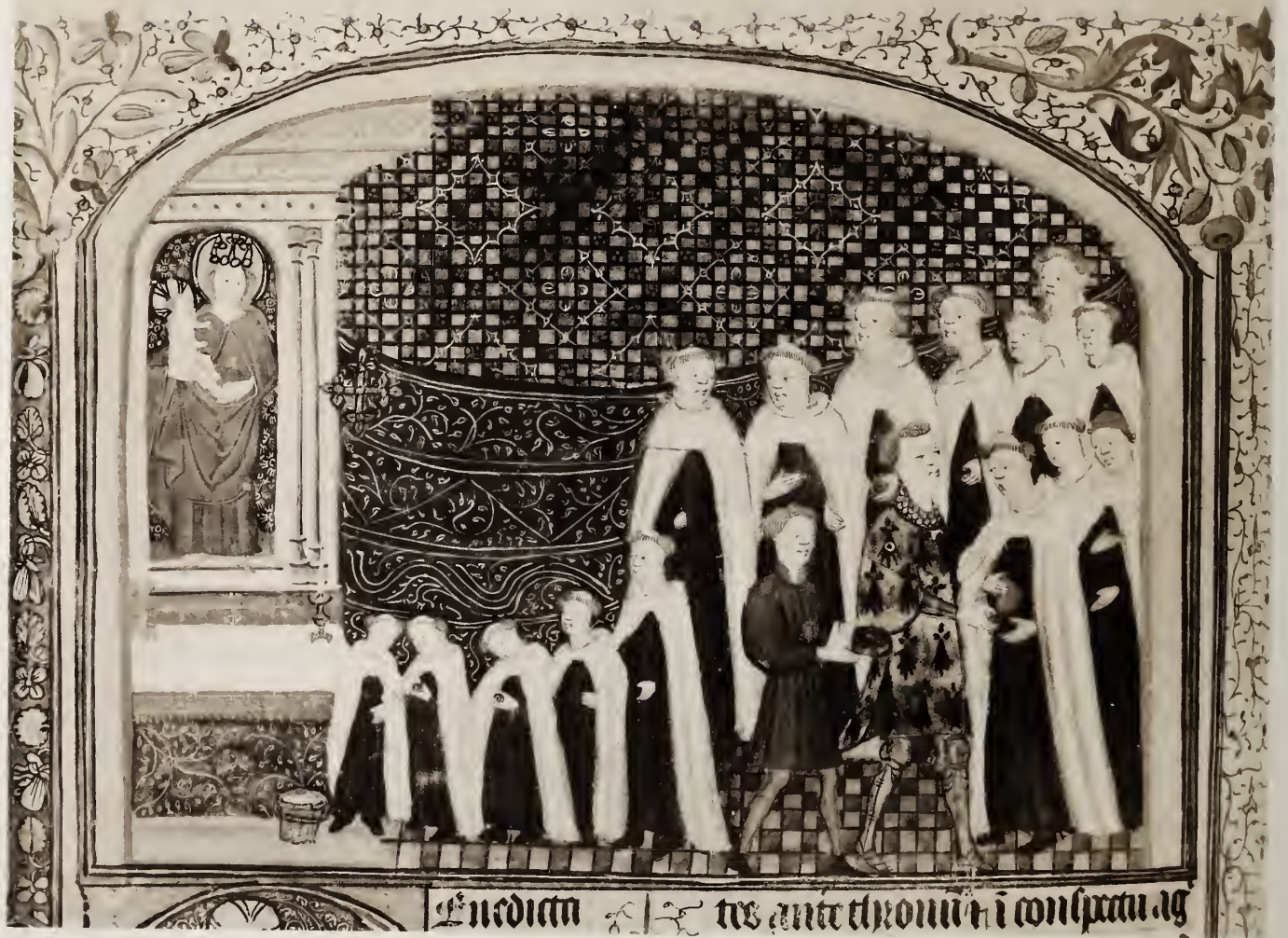


PLATE XXXV. No. 34, F. 130^v

THIS shows us John V paying the remainder of his vow in jewels, which he hands to the Abbot from a round vessel which his page holds. There is a bucket of gold before the altar to which he may have recourse in case of need.



PLATE XXXVI. No. 34, F. 124^v

A PRIEST in blue chasuble elevates the Host. On the right kneels Arthur de Richemont, Duke of Brittany, surcoat of the arms of the Dukedom and a label of three points charged with three lions *or*; he is girt with a sword of which the scabbard and belt bear the fleurs-de-lis showing that he was then Constable of France. On either side of the priest are two kneeling deacons, one of whom holds a candle while the other swings a censer.



PLATE XXXVII. No. 34, F. 177^v

HERE we have Peter, the second son of John V, who succeeded his elder brother as Peter II in 1450. On the right is his wife, Françoise d'Amboise, with her arms on her skirt, the arms of Brittany having for Peter, as a younger son, a label of three points *azure*, fleurs-de-lis *or*.



PLATE XXXVIII. No. 34, F. 229^v

THE office of Saint Heliseus. On the left a group of ecclesiastics, headed by a pope and cardinal, on the right an emperor, a King of France, a Duke of Brittany with his Duchess and five ladies in black sugar-loaf caps. The Duke and Duchess are probably Arthur de Richemont and his second wife, Jeanne d'Albret. Jeanne d'Albret however died three years before her husband ascended the ducal throne.



PLATE XXXIX. NO. 34, F. 103^v AND 104

WE now come to two pages which must have been painted by a different and later artist and inserted after the rest of the volume was completed. Plate XXXIX gives from them two portraits, that to the left representing Francis II, Duke of Brittany, and his second wife, Marguerite de Foix, married in 1471. Their daughter was Anne of Brittany, who, by her marriage with the French king, brought Brittany into the kingdom of France. From the circumstance that Anne is not alluded to it is certain that the portraits were taken after the marriage of her parents, but before her birth. In the picture Francis has silver armour, a surcoat of arms of Brittany, and a coronet. His wife wears a coronet, a fur-lined jacket, and skirt of the arms of Brittany and Foix. In the corresponding miniature on the opposite page is seen Cardinal Pierre de Foix, brother of the Duchess. The Apostle Peter is in attendance, bare-headed, with his key. The Cardinal's shield is on the right.



PLATE XL. No. 34, F. 103^v

ON this page we have a large Crucifixion scene including the usual personages. Behind is a landscape representing, probably, the city of Nantes with Cathedral and Convent of the Carmelites, the work of a good artist. Various indications point to 1476 as the date of these paintings. They are inserted in the middle of the volume and precede the Canon of the Mass.



Cy commence le second livre de Boece

Certe

Quand elle se tint bien peu et quant
elle apparut pour ce que ie
me traïssoie simplement et que ie estoie enteché
Si commença a dire Philosophie Se iay
bien entendu dit elle la cause et la maniere
de ton mal. le desir et l'affection de ta p^{re}miere
fortune te met a mesaise. cest adire de
retourner a ta prosperite. si com tu fais

post hoc pauli
obtinuit

no.

BOETHIUS IN FRENCH

THERE are five paintings in this beautiful volume, which was written in Paris about 1480 A.D. and came to me from the library of M. Ambroise Firmin Didot. It contains the five books on the Consolations of Philosophy in the French version of Jehan de Meung.

The first of these paintings gives a view of Paris with the king's palace and the Pont au Change. I have placed a small photogravure of it on the title page of the present volume. The block, however, gives a very faint idea of the exquisite brilliancy of the painting. On the left the king, Philip IV, receives the book from the translator. He is attended by six counsellors, three on each side, and his horse stands waiting on the quay. Two men with maces and little white hound complete this group. To the right, under a fair white canopy, a lady (Philosophy) dressed all in white looks on while the translator, who bears a strong resemblance to King René of Anjou, works at his task. A circular bas-relief (possibly of Saint Martin) is on the gable above, and may perhaps explain the M which appears with two Ns on the gable. On the step below the king is NPHELIPUS, which has not been explained satisfactorily.

PLATE XLI. No. 45, F. 31^v

Lib. II. On the left Boethius sits sleeping in a great gilt chair. Over him stands Philosophy holding a short stick, as if about to wake him. She bears a scroll inscribed with the opening words of her first speech, "SE JAY BIEN ENTENDU." To the right Fortune contemplates her wheel, on which the usual four figures represent ambition, kingly power, and disaster.



Elle auoit ia son chant fine Glose.
 Son chant. i son durtie l'ime i plam de
 douceur de l'ore. **E**t la douce
 de son chant m'auoit si surprins. que ie
 estoie plus ardans de plus oyr. et auoie
 dreces les oreilles. si lui dis apres. O
 souuerain confort des cuers meschiez.
 Com tu mas fecree. et par la vertu de tes
 sentences. et par la douceur de ton chant
 tant que ie connois apres ce que ie ne

PLATE XLII. No. 45, F. 59

L IB. III. A building with courtyard paved with green and black. Boece, a sort of reticule at his girdle, contemplates Philosophy and the seven arts, personified in seven well-dressed ladies with names attached. Philosophy wears her peaked head-dress, and there is considerable variety in the costumes of the ladies.



Quant sapience ot tresdoulcement
 chante a grant dignite de chiere. Je
 qui nauoie pas encore obliee ma douleur
 entrecompy sentencon quelle auoit de plus
 dure. Sicom il sembloit 2 deis. O gureresse
 de braye sumiere ces choses que tu as dites
 sont trop manifestes 2 par la contemplacon
 voit on quelles sont diuines 2 par tes bones
 raisons quelles sont certaines. Lesquelles
 se ie les auoie obliees par mo psc. toutesuor

hec cum phia ze

PLATE XLIII. No. 45, F. 98

L IB. IV. A columned hall with blue vaulting: in front is a gold column with spiral ornament and on the top a gold statuette of a turbaned man. Boece richly dressed sits enthroned and holds two scrolls, (1) QUANT SAPIENCE, (2) O GUIERESSE DE VRAYE LUMIERE, being the opening words of the first two sentences in this book. Philosophy kneels by Boece. Eight philosophers listen to him respectfully.



Quant elle ot ce dit elle separeillout de
 poursuivre sa parole a autre chose.
 Je lui dis tes amonnestemens sont devotiers
 2 de grant dignite par laute que tu as.
 Mais ce que tu as dit que la question de la
 pourveance de dieu 1 est entremeslee convient
 monlt d'autres. Je se voy bien par ce que tu
 as dit. Or te pri que tu me dices se l'aveuure
 est rien 2 quelle chose ce est. *Phil.* *Je me*

PLATE XLIV. No. 45, F. 134.

L IB. V. Philosophy kneels before Boece, who looks up at a vision of God enthroned among the angels. Philosophy has a scroll with "JE ME HASTE DE RENDRE," being the beginning of her first speech. The scroll of Boece bears the inscription, "OR TE PRI PHILOSOPHIE," words which occur near the beginning of the book.



Seconde partie des medications sur
la grant vie de iesu crist

Et que saint pierre pour luy et po
les apostres confessa iesu crist estre vray fils
de dieu

Chapitre premier

N la premiere partie de cest liure
nulle est faite mention de la pas
sion de iesu crist mais en plusieurs
chappitres de cest seconde partie bien
au long en parlant ensemble et des choses qui
par luy furent faites apres sa passion et de sa
transmigration

Et tout le premier chappitre
de cest seconde partie qui apres ces choses denat

dictes vint d'iesu crist vray sauveur et par de la
lumiere de la doctrine en tous lieux pour quere
les homes perdus et sauveur les penitens et
vint aux parties et terres de la cite appelee ce
sare philippe et maintenant dicta paucis
sur quoy est assavoir que philippe tetra que
frere de herode tetrarche mella et augmenta ceste cite
et l'appella cesare philippe en memoire de son no
et en l'honneur de tyberius cesar qui luy avoit
donne la quarte partie du royaume et est assise
aupres de la montaigne d'liban en pie de
laquelle sont deux et viennent deux fontaines
l'une d'ice ice et l'autre d'un desquelles les ri
viers courent et assamble ensemble sont ice



VIE DE JÉSUS-CHRIST (Tom. II)

PLATE XLV. No. 39, F. 1

THE MS. of which No. XLV is the first page is the second of two volumes of a Life of Christ, the first volume being preserved in the *Trésor* of the Cathedral of Lyons. It was made for Philippe de Gueldres who in 1485 married René II, Duke of Lorraine. Her initial, P, with that of her husband, René, are in the border, and at the bottom of the page is a shield quarterly, viz.: (1) Hungary and Naples, (2) Jerusalem, (3) France, (4) Bar, with over all a scutcheon of Lorraine. Two angels are supporters. The subject of the picture is Christ preaching to a group of Jews richly dressed, with turbans and peaked head-dresses. René died in 1508, so probably the book was written shortly before that date. Philippe, as soon as she had seen her son proclaimed Duke, retired to the Convent of Sainte Claire at Pont-a-Mousson, where she died in 1547 at the age of eighty-five. Behind the Christ is a group of Apostles, Peter and John prominent.



E pour ce que nostre redemp-
 teur s'elionst de la conversion
 du pecheur consequēment en
 cestuy chapitre demonstret la
 maniere de redouyr ledict pecheur au pair de

PLATE XLVI. No. 39, F. 25

A MAN in black with white tippet and black cap is preaching to a crowd of men seated round him. He is preaching on forgiveness.

ste ad ce que ma bouche soit pleyne
 de ta louange et que a toute heure
 chante et raconte ta gloire. Amen.
 De ce q̄ ih̄u crist plourā sur la cite de iher
 rusalem: et cōment il entra en icelle.



Ihesu crist avec la helle de la re
 ception dessusdictē mella
 pleurs et larmes le peuple
 chantant louanges et soy es
 iouissant. Luy qui deuot sauuer tout
 le monde noublia pas la misericorde

PLATE XLVII. No. 39, F. 78

C HRIST, with the Apostles behind Him, weeps over Jerusalem.



Comment ce nom pasque est plus
entendu en diverses manieres en lesap
ture. Chapitre. Lj.



Ston le dit de
l'annee revoline
maintenant
arrivons de
sang nostre li
ure et a la face
des enfans del
ciel mettons
ou sang a l'entree et aux huisseries de no
maisons et a la maison de nostre oauso

comme fist maab saignons corde et cein
ture toute en rouge ou en vermillon. h
ons en nostre main comme on fist aza
ra fils de chumar vng de sang rouge a
ce que pussions accomplir l'estoire de la
vache occise et tuer en la vallee car apres
les choses dessus dites voste que venons
a la passion de nostre seigneur iesus la
quelle par affectoir devons regarder et p
effort culuy aussi quil est elappt en croce
inspire et sac. Regarde et bay selon l'ec
plaine qui te est monstre en la montai
gne. nostre seigneur iesus crist est come



PLATE XLVIII. No. 39, F. 137

IN front of this picture is the Red Sea, very red, and full of horses and men in gold helmets and variously coloured armour. In the centre is King Pharaoh with arms outstretched. On the shore behind is a vast crowd of Israelites walking to the right, Moses and Aaron leading. Behind are the rocks of Sinai.

In the border are two profile heads, treated as cameos in white. They are doubtless portraits of René II and Philippine.



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